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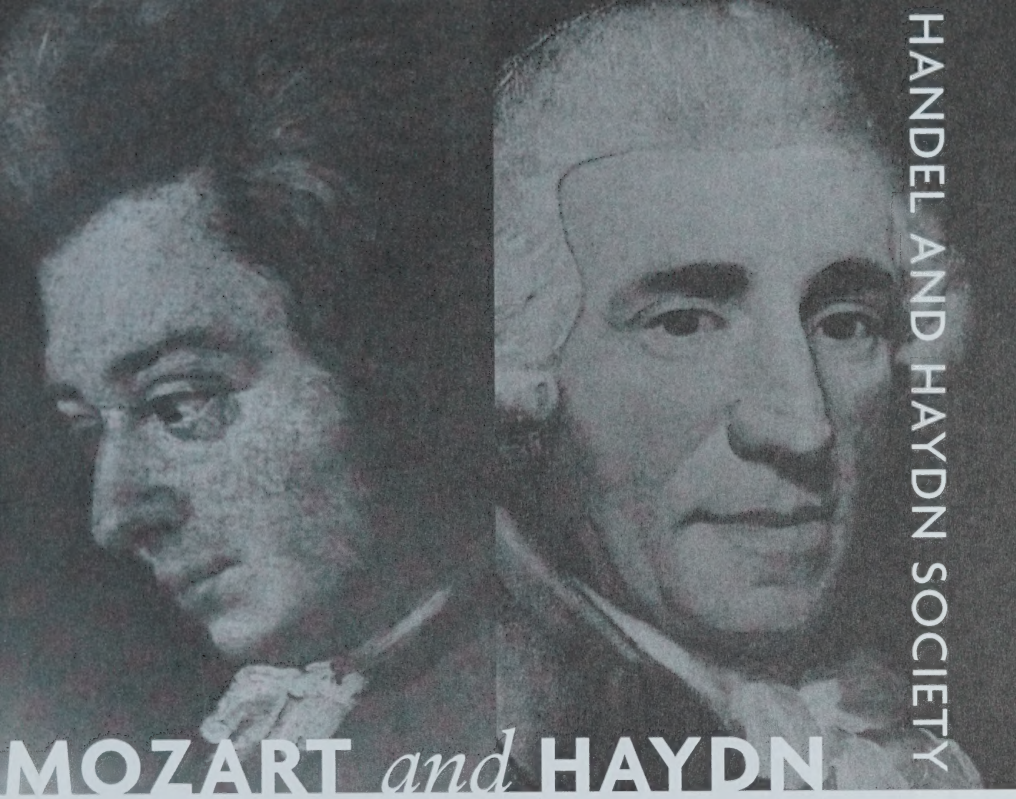

Large print program notes are available in the lobby.

Cover Photos: Michael Lutch

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Rich Warren, *Chicago Tribune*, 6/1/90.

Program

2005-2006 SEASON

Friday, March 10, 8.00pm
Sunday, March 12, 3.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

Symphony No. 6 in D Major, "Le matin" (Morning) — Franz Joseph Haydn (1732-1809)
Adagio—Allegro • Adagio • Menuet • Finale: Allegro

Piano Concerto No. 9 in E-Flat Major, K. 271, "Jenamy" — Wolfgang Amadé Mozart (1756-1791)
Allegro • Andantino • Rondeau: Presto

Kristian Bezuidenhout, fortepiano

—INTERMISSION—

Symphony No. 7 in C Major, "Le midi" (Noon) — Haydn
Adagio—Allegro • Adagio • Menuetto • Finale: Allegro

Piano Concerto No. 24 in C Minor, K.491 — Mozart
Allegro • Larghetto • Allegretto

Kristian Bezuidenhout, fortepiano

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

CLASSICAL MASTERS

The Piano Concerto No. 9 in E Flat, K. 271, represented a leap forward in Mozart's development; he was twenty-one when he wrote it. The work was initially not composed for himself to play, usually the case with Mozart's piano concertos, but for a French pianist, Mlle. Jenamy. She performed it in Salzburg in January 1777. This fact is lucky for us, because Mozart would normally have improvised both cadenzas and ornamental passages at fermatas, but here he wrote out every single note he wanted. Mozart liked this work and performed it on tour in Mannheim and Paris (1777-78) and was still performing it in Vienna in the 1780s. K. 271 was the first of Mozart's concertos to be published.

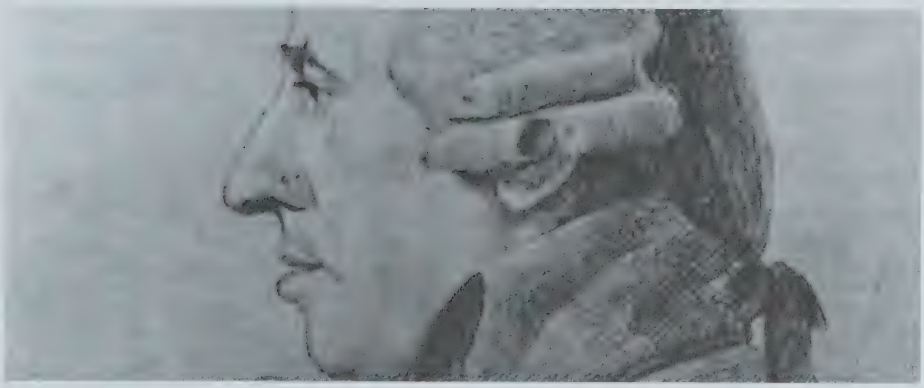
NOTES IN BRIEF

Mozart wrote to his father about three other piano concertos in words that apply to the two, No. 9 and No. 24, heard today. "Now these concertos are the middle thing between too hard and too easy—very brilliant—pleasing to the ear. Natural, without becoming empty—also here and there connoisseurs alone can find satisfaction, but in such a way that those who are not connoisseurs will have to be satisfied with it without knowing why."

Prince Paul Anton Esterházy had hired Haydn May 1, 1761, first as an assistant, and then Kapellmeister, a position Haydn was to occupy—the last of the great composers to live and work under patronage—for the next thirty years. Living away from the capital of Vienna, Haydn felt he had nigh-perfect circumstances to compose. He famously said, "As head of an orchestra I could experiment, observe what heightened the effect and what weakened it, and so could improve, expand, cut, take risks. I was cut off from the world, there was no one near me to torment me or make me doubt myself, and so I had to become original." Of all of Haydn's nicknamed symphonies—"Surprise," "Mourning," "Drum-roll," etc.—the two symphonies heard today are among only three for which Haydn himself assigned the titles. "Morning" connects with spring, birth, and youth while "Noon" indicates summer, growth, and adulthood.

Influenced by both Haydn and C.P.E. Bach, this work opened new vistas: Alfred Einstein called it "Mozart's 'Eroica'." Mozart resolved the demands—of virtuosity on the one hand and motivic development on the other—first by subtly interplaying the solo and orchestral parts, with the leading role shifting back and forth between them. His second solution was the "double exposition," that is, the orchestra plays the important material first, the then soloist takes it up. For the remaining sixteen piano concertos (there are twenty-seven altogether), Mozart stuck to this scheme.

The soloist is presented right away playing the first half (the antecedent) of the theme, then the orchestra plays the theme's second half (the consequent). In the recapitulation—the last third of the movement—the roles are reversed. The *Andantino* is in C Minor and serious and draws



Franz Joseph Haydn

on *opera seria* elements—recitative-like interjections and dramatic gestures. "Sob" figures appear in last four bars of the orchestral passage--very Classical, age of tears, *Empfindsamkeit,* "sigh"-like gestures.

The *Presto* finale is a sonata-rondo scheme: (A) rondo—(B) development–(C) minuet—(A) rondo—(B) development–Coda. Mozart introduces a new subdominant theme in the development, which he turns into a floridly ornamented minuet.

Piano Concerto No. 24 in C Minor, K. 491, was written during the time Mozart was composing *The Marriage of Figaro* in 1786. One of only two piano concertos in a minor key, the concerto was played often in the nineteenth century, partly for its tragic vein. Mozart presented it on his annual Akademie, April 7, 1786, at the Burgtheater. This concerto gave Mozart more trouble in rewriting than most of his works. He inserted a new long section in the opening *ritornello.* The only Mozart concerto scored for two oboes and clarinets (usually only oboes were used), it introduces the clarinets' color into the orchestral palate. For more color he divides the violas into two sections. The third movement is a set of variations in march tempo, heavily decorated in the operatic style.

Beethoven admired this concerto, as we can hear in his own Piano Concerto No. 3. He imitated the first-movement coda of Mozart's Piano Concerto No. 24 both by giving arpeggios to the piano at the end of his first movement and by having the soloist cooperate in the final *ritornello.*

While Haydn, usually referred to as "the father of the symphony," did not, in fact, create the Classical symphony (others in Italy, north Germany, Vienna, and Mannheim got there first), he does get credit for giving birth to the string quartet. His symphonies number more than 104 and were written throughout his career.

Haydn had access to Prince Esterházy's library of Italian music (which contained Vivaldi's four violin concertos, *The Four Seasons)* works often performed there. Possibly the prince suggested to Haydn in 1761 to compose a similar set of works, this one following the times of the day. Haydn chose the symphony over Vivaldi's concerto form, although elements of the Baroque concerto grosso were still evident in this work.

The two symphonies performed today are part of a set of three symphonies, numbered 6 ("Le matin," morning), 7 ("Le midi," noon), and 8 ("Le soir," evening), (though they were actually

preceded by at least ten other symphonies.) They might have been first performed at Esterházy's Viennese palace in May or June 1761. Although not as programmatic as Vivaldi's works, the *Adagio* introduction to Symphony No. 6 probably intends to represent a sunrise. Gestures in the slow movement deliberately recall Corelli. In the trio of the *Minuet,* an unusual duet for violone (double bass) and bassoon occurs. (The fact was that the orchestra's second bassoonist, Georg Schwenda, was also the double-bass player; therefore Haydn scores for only one bassoon in these three symphonies.)

Symphony No. 7 incorporates the Corellian texture of two violins and cello as soloists. The slow movement, like those of Mozart's piano concertos, is inspired by operatic accompanied recitative. Two flutes appear here for the first time in this symphony, and a cadenza for violin and cello grabs our attention.

-Andrea Olmstead
Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, *she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.*

ENDLESS BILLS AND OFFICE POLITICS

H.C. Robbins Landon writes about the minutia that Haydn was responsible for in his position at Esterházy, including financial matters. "Part of Haydn's many duties was the rather boring supervision of all the bills concerning the Esterházy's musical establishment; this supervision also included checking endless bills submitted by instrument makers for repairing harpsichords, supplying strings and horn crooks, etc.; but even these mundane details contribute to our detailed knowledge of life at Eisenstadt and, later, Eszterháza. From bills concerning replacement strings for the double bass of 1763, we can see that Haydn's double bass was tuned in the fashion of *Cammer Violon* (small bass) [on the bass clef reading up: A, D, F#, and A] and indeed this is the tuning that Haydn uses for his double-bass solo in the Trios of Symphonies Nos. 6 and 8 (in this group of symphonies, the exception is No. 7, where the low A-string is tuned to the adjacent G, used only once as an open string.)"

The French titles, "Le matin" for morning and "Le midi" for noon, reflect the Francophilic contemporary taste. We know next to nothing of the circumstances of their first performance. "Le matin" had an extensive solo part for the concertmaster, Luigi Tomasini, which might have endeared Haydn to the musician; if so, he was exhibiting good political skills. "Le midi" makes even greater use of solo writing in the fast movements than does "Le matin." "In the first movement of 'Le matin,'" Robbins Landon writes, "for instance, the first horn anticipates the recapitulation by two bars, a strange incident used over forty years later, and in more tense surroundings, by Beethoven in his 'Eroica' Symphony." Of course, Haydn was Beethoven's teacher.

Artist Profiles

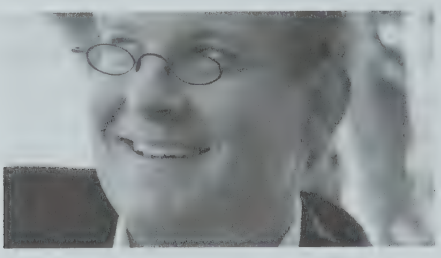
Grant Llewellyn, conductor

Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw, Stephanie Blythe, and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Handel and Haydn embarks on an historic co-production with the English National Opera with Monteverdi's *L'Orfeo* staged by the internationally renowned director Chen Shi-Zheng. *L'Orfeo* premieres in London next month and will be performed in Boston in September 2006.

Kristian Bezuidenhout, fortepiano



Kristian Bezuidenhout began his studies in Australia at the age of ten. Mr. Bezuidenhout is a versatile keyboard player who performs regularly on fortepiano, harpsichord and modern piano in North America, Europe, South Africa, Great Britain, Australia and Asia. He performs chamber music with Giuliano Carmignola, Pieter Wispelwey, Paul O'Dette, Daniel Hope, Malcolm Bilson and the Nederlands Kamerkoor under Marcus Creed; The Boston Early Music Festival Orchestra, Concerto Köln, and the Dutch Radio Chamber Orchestra under Frans Brüggen. Since 2003, Mr. Bezuidenhout regularly appears with his duo partner, the German tenor Jan Kobow. In November of the same year the two recorded *Die schöne Müllerin* and will continue their survey of Schubert in the coming years. In 2001, Kristian was awarded First Prize and the Audience Prize in the Thirty-Eighth Festival of Flanders International Fortepiano Competition. In the same year he presented his official New York debut at Carnegie Hall and released a disc of Mozart Sonatas and Fantasies. He made his debut with the Handel and Haydn Society under Grant Llewellyn in 2004 in performance's of Beethoven's "Emperor" Concerto.

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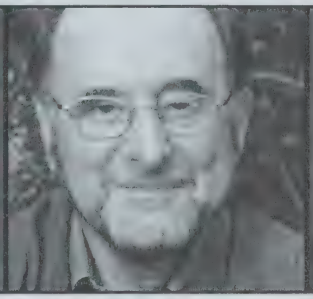

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News of Note

FROM HANDEL AND HAYDN

YOUTH CHORUS SHINES IN NEW YORK DEBUT!

Handel and Haydn Society's Youth Chorus (Matthew L. Garrett, conductor) made its New York City debut at the prestigious American Choral Directors Association's Eastern Division Conference on February 17. The standing-room-only audience at St. Thomas Church responded with cheers of delight and standing ovations at the conclusion of the performance. Over 1,500 choral conductors, ranging from children's choirs to collegiate level, attended the conference. The Society's Youth Chorus features the talents of 50 singers, ages 10-14, from diverse communities throughout the greater Boston area.

L'ORFEO REHEARSALS BEGIN IN LONDON

Director Chen Shi-Zheng and a troupe of Asian dancers have begun rehearsals in London for the Society's co-production of Monteverdi's *L'Orfeo* with the English National Opera. This eagerly anticipated production will be staged in London next month and in Boston this September at the Shubert Theatre to open Handel and Haydn's 2006-2007 Season. Subscriptions are available now and individual tickets will go on sale in August.

WELCOME, HILARY!

Handel and Haydn recently announced the appointment of Hilary Field as its new Chief Operating Officer. Hilary is a graduate of the New England Conservatory, where she began her career in arts administration. Hilary served as the Director of Operations for the Aspen Music Festival and School and most recently as Director of Artistic and Management Services at the American Symphony Orchestra League in New York City.

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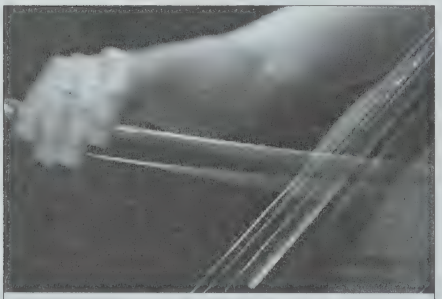

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- Private gallery tour of **Tate Britain**
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